Translating Gender: The Retelling of a Fairy Tale Snow, Glass, Apples by Neil Gaiman

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Odjel za anglistiku
Anglistika; smjer: znanstveni (dvopredmetni)

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Diplomski rad

Student/ica: Marija Veselčić

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Zadar,2020.

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Zadar, 8. lipanj 2020.

Contents

1. Introduction 1

2. Fairy Tales 3

2.1. History 3

2.2. Gender roles 7

3. Intertextuality 11

4. Literary translation 15

4.1. Translating gender roles 17

4.2. Analyzing the translation of *Snjeguljica* 19

5. Snijeg, zrcalo, jabuke 21

5.1. Translation 21

5.2. Analysis 35

6. Conclusion 38

7. Works Cited 39

Summary 41

Sažetak 42

1. Introduction

The association that the fairy tale brings with it is that of childhood, innocence and in some cases a learning experience. And for a long period of time the fairy tale served the purpose of socializing children. However, when something turns into a tool of education, it is carefully observed and regulated. Naturally, once something is under observation of the human eye and manipulated to the adequate standard, it will reflect a certain bias, ideology or beliefs of a social group. These implicit messages were a focus of many studies. One topic that has been heavily discussed was gender roles and the portrayal of women in these stories.

Namely, a characteristic of the fairy tale is that the roles are quite set and with women already having their roles in society dictated by the patriarchy, these set roles become even more pronounced when fairy tales are adapted, as was the case with Neil Gaiman's adaptation. Furthermore, translation is also regarded as an adaptation of a literary work from a source language into a target language, therefore, the translator inevitably gets involved in the process and can influence the way in which these roles are going to be represented in the translation. Although translation is often seen as a neutral process, a process without any outside influence, the translator's subjective choice can impact the way gender roles are maintained. With this in mind, in this thesis the translator's linguistic choices and the way it affects gender roles will be analyzed in the Croatian translation of the fairy tale *Snjeguljica*, since the original story is the basis for Neil Gaiman's adaptation *Snow, Glass, Apples*, which will be later translated.

Furthermore, adaptations are in a way related to the translation process, because in both cases a new work of art is created, which is heavily based on a previous work of literature. The term for this relationship between works of art is called intertextuality. Intertextuality can be regarded as an interconnection between multiple texts which creates a new meaning. Intertextuality is important because it includes all types of possible influences

which can be observed in a new text: ranging from the simplest references like allusions in the title to more subtle traces of intertextuality .Gérard Genette, famous for coining the terms “paratext” and “hypotext”, explains that intertextuality is any bond between two or more texts that creates meaning. Furthermore, intertextuality does not just regard written texts as “texts” in its definition, but any work of art, phenomenon or person. Which again leads back to the translated text and the many influences on the translation process. Thus, the goal of this thesis is to show that the translation process is not pure and that the translator adds another layer of meaning to the newly translated text based on the example of fairy tales and their adaptations.

2. Fairy Tales

2.1. History

The fairy tale genre has a long tradition and even though we cannot speak of one fairy tale that could be predecessor of all fairy tales, like for instance Mary Shelley's *Frankenstein* in the science fiction category, a collective knowledge of what a fairy tale should be exists. Even people who are not literary critics recognize some common characteristics of all fairy tales mainly due to their strict formulaic structure.

Even though it is understandable why the common reader would not analyze fairy tales in detail, it is rather confounding to see researchers who specifically investigate fairy tales avoid making a distinction between the oral fairy tale and the written fairy tale. Jack Zipes, the author of the *Oxford Companion to Fairy Tales*, claims that the reason why scholars avoid dissecting the fairy tale is its close connection to childhood: "By dissecting the fairy tale, one might destroy its magic, and it appears that this magic has something to do with the blessed realm of childhood and innocence" (xv). However, there are theorists who have made that distinction, one of them being Jens Tismar, who explains that the point of distinctions is the authorship: the literary fairy tale has an author and is written down as opposed to the oral fairy tale which is anonymous and orally transferred (qtd. in Zipes xv).

As far as the history is concerned, the fairy tale has its roots in the wonder tale, whose storytelling tradition it appropriated. As the wonder tale was written down throughout the centuries, it contained the voices, style and beliefs of the peasantry, yet the audience was the aristocracy and the clergy (Zipes xvi). The main characteristic of these wonder tales is the wondrous transformation of the protagonist. This change is mostly a change of social status:

> Therefore, the focus of fairy tales, whether oral, written, or cinematic, has always been on finding magical instruments, extraordinary technologies, or powerful people and animals that will enable protagonists to transform themselves along with their

environment, making it more suitable for living in peace and contentment (Zipes, "The Irresistible Fairy Tale").

Other characteristics of the wonder tale include the happy ending, the enchanted forest, the rapid shifting of the setting and the difficult-to-cross lakes, ponds and seas. These tales include characters whose traits are closely linked to their fate. The humble and naive character is the one who recognizes and uses the miraculous sign, whereas the selfish villain intends to prevent the change (Zipes xviii-xix).

As any other text, fairy tales are also not immune to the ideological influence of a certain group of people. Recently, studies made the fairy tale the focus of their research. It was found that most fairy tales have a sexist nature: "Put crudely, one could say that the literary appropriation of the oral wonder tales served the hegemonic interests of males within the upper classes of particular communities and societies, and to a great extent this is true" (Zipes xx). However, despite this, the wonder tale, as it was gradually written down and turned into the literary fairy tale, became a genre that could be subverted and thus serve the interest of the marginalized groups.

As it is a new genre, certain conditions needed to be met in order for it to be established. Jack Zipes names the following events that contributed to this establishment: the inventing of the printing press, the increase of literacy, the standardization of vernacular languages, the idea of reading for pleasure and the emergence of other literary genres (xx). The early fairy tale's purpose was to educate in an entertaining manner, and it was not intended for children. As an interesting side note, Zipes adds that Boccaccio's *Decameron* and Chaucer's *Canterbury Tales* were not fairy tales, but they were seen as their precursors due to the motifs that they shared with them (Zipes xx). The creation of the literary fairy tale can be also attributed to the Italian writers Giovano Francesco Straparola and Giambattista Basile, whose stories would influence many writers in the upcoming centuries (Zipes xxi).

The literary fairy tale, as a genre, was established in France at the end of the 17th century by the authors Charles Perrault and Jean de Mailly. The female French writers, on the other hand, were the first who called their stories *contes de fées* (Zipes xxii). Marie Catherine d' Aulnoy is one of those French writers. Some of her more famous stories include *The White Cat* and *Fair Goldilocks* (Heiner). In the 18th century, the fairy tale became a tool for the socialization of children, which lead to the careful reevaluation of some of its aspects. Patronage had a tremendous influence on these fairy tales. Namely, scholars and parents discussed what kind of effect those fantastic elements would have on the soul. Do Rozario, who focused on the role of fashion in fairy tales, brings forward another type of patronage that was present in the fairy tales but understated by Zipes. According to her, the patronage present between the fairy godmother and her protégé reflects the relationships between the French female writers themselves (Do Rozario 225). Furthermore, she points out how the female hero becomes more passive when the female patron is removed (Do Rozario 226).In the field of translation studies however, André Lefevere, who is famous for his idea that translation is a form of rewriting, describes patronage as: "something like powers (persons, institutions) that can further or hinder the reading, writing, and the rewriting of literature" (15).In this way, the fairy tale and the translation are connected. They both needed to pass a test in order to be released to the public.

Coming back to the fairy tale, the fairy tale of the 18th century also criticized the worst aspects of the Enlightenment and the French Revolution: "the fairy tale began to address philosophical and practical concerns of the emerging middle classes and was written in defense of the imagination and as a critique of the worst aspects of the Enlightenment and absolutism" (Zipes xiv). One significant example is Johann Wolfgang von Goethe's *The Fairy Tale* (1795), which was his answer to the destruction of the French revolution (Zipes

xxiv).Whereas the French Revolution was a fight for the freedom of the individual through social change, Goethe advocated in his fairy tale that freedom should first come from within.

In the 19th century, the fairy tale acquired a more entertaining role, since the daily lives of the common people became more compartmentalized and there was little time left for amusement. This was also the century when people started to use fairy tale to question the values of the fairy tales and the subvert the canonized structure of those tales (Zipes xxvii). The most famous example is Lewis Carroll's *Alice in Wonderland* (1865), where for example riddles are impossible to solve or defy logic. Furthermore, Victorian England saw a rise in popularity of the fairy tale mainly due to the research of anthropologists who sought to find the origin of the little people. In the 20th century the fairy tale was institutionalized and developed a canon of "classic" fairy tales. It is also the century when Walt Disney commercialized the fairy tale so much that it almost became Disney's trademark.

From the 1960s onward, a shift happened in the sphere of the fairy tale. The fairy tale along with the concept of imagination were used to protest against the Vietnam war. The young people of that time turned towards authors like J. R. R. Tolkien and Herman Hesse as a rejection of the corrupt educational and political institution (Zipes xxx) The feminist writers of the 20th century, on the other hand, used the fairy tale to question sexuality and gender roles. Those authors included Anne Sexton, Olga Broumas, Angela Carter, Tanith Lee, Edith Johnston Phelps and Alison Lurie. From the 1980s, authors like Angela Carter and Salman Rushdie went against tradition and continued to use the fairy tale as a means to create new discourse. Neil Gaiman, whose short story *Snow, Glass, Apples* is later translated, belongs to this movement as well. He subverts the tale of *Snow White* almost completely in order to show that the change of perspective can also significantly impact the narrative of the story.

2.2. Gender roles

Aside from changing the perspective of the story, Neil Gaiman also experiments with the gender roles of the original story. If the changes in the story are to be understood, a definition of gender roles must be put forward. Simply put, gender roles are obligations, duties, opinions and patterns of behavior usually linked to a specific gender. A more thorough definition can be found in *Gender Roles and Society* by Amy Blackstone: "Gender roles are the product of the interactions between individuals and their environments, and they give individuals cues about what sort of behavior is believed to be appropriate for what sex. Appropriate gender roles are defined according to a society's beliefs about differences between the sexes" (Blackstone 335). In recent years, gender roles have become a focus of research of various forms of art, ranging from movies to literature. In the recent years, popular culture has been in the center of attention. Movies like *Star Wars*, TV shows and even cartoons have become the subject of social studies. This interest in gender roles stemmed from the fact that many observed how women usually had a subordinate role in those forms of art. Fairy tales were also a part of this. As the previous chapter has shown, there was a long period of time when the purpose of fairy tales was to socialize children and that included maintaining gender roles.

The gender roles in traditional fairy tales were linked to motherhood, appearance and behavior of women. The significance of motherhood in these stories was great and could be observed in the motifs that are frequent in those types of tales. Some of them include: the inability to conceive a child, the wish for a child, the deformed child, the stepmother and the renewal of the family at the end of the story. For example, many stories feature an absent or an evil mother. Veronica Schanoes, author of the *Burning Girl*, explains in her monograph *Fairy Tales, Myth, and Psychoanalytic Theory: Feminism and Re-telling the Tale* that mothers were turned into stepmothers by the Grimm brothers: "in order to make the tales

conform to nationalist and gender ideologies" (17). Marina Warner and other historicists explain that the large number of stepmothers in fairy tales are due to the historical situation when mothers often died in childbirth (Schanoes 17).

The classic tale of *Snow White* features a stepmother who is overcome with jealousy so much that she multiple times tries to kill her stepdaughter. And even though there are not many male characters, scholars argue that the story serves the patriarchal agenda. Firstly, it is not the queen's own opinion that Snow White is more beautiful, it is the mirror that convinces her. There is the idea that the mirror represents the patriarchal voice, which dictates how women should dress and look like. Carney, the author of *Fairy Tale Queens: Representations of Early Modern Queenship*, argues that the voice coming from the mirror is the king's voice, who:

> Never actually appears in this story at all, a fact that emphasizes the almost stifling intensity with which the tale concentrates on the conflict in the mirror between woman and woman . . .though there is clearly at least one way in which the King is present. His, surely, is the voice of the looking glass, the patriarchal voice of judgment that rules the queen's—and every woman's—self-evaluation. (Carney 95)

Indeed, the tale of *Snow White* is a good example of what the standard of beauty was. Immediately at the beginning of the story, Snow White's mother expresses a wish of how her daughter should look like: "And the red looked pretty upon the white snow, and she thought to herself, would that I had a child as white as snow, as red as blood, and as black as the wood of the window-frame"(Grimm). This standard of beauty was so common that even Shakespeare parodied it in one of his sonnets.

However, beauty alone was not enough, often appearance was connected to personality traits. The ideal woman was not only beautiful, but she was also virtuous. The morale behind *Snow White* is that, despite the fact that both the queen and Snow White were

mentioned to be beautiful, virtue wins. However, in tales like this one, virtue is connected to submissiveness and domestication of women. In the story, the dwarfs (seven males) promise Snow White safety if she takes care of their cottage: "The dwarfs said, "If you will take care of our house, cook, make the beds, wash, sew and knit, and if you will keep everything neat and clean you can stay with us and you shall want for nothing" (Grimm). Nanda Silima explains in her article "The Portrayal of Women in Fairy Tales" that female safety is connected to male authority: "the dwarfs, also, men are clear about the conditions under which Snow White is allowed to stay with them" (Nanda 247).

Snow White is also considered a passive character, things happen to her. A trait that is celebrated in these stories: "Good women in stories are to be silent passive, without ambition, beautiful and eager to marry"(Nanda 247).Which is further advocated by the fact that when Snow White does something of her own volition, she suffers. In her naivety, she does not listen to the dwarves' warnings and gets suffocated, poisoned and almost dies.

Characters with the ambitious trait, like the Evil Queen in this story, are usually considered the villains of the story: "Ambitious women in the fairy tales are always portrayed as evil from within, ugly and scheming, wielding over other women and men" (Nanda 247). They also possess the power of magic which they use for selfish reasons, but they are also the ones who drive the story. What stands out about the Evil Queen is her magical looking glass. She uses it to reaffirm her beauty. As previously mentioned, some critics suggest that the mirror sets the standard for female beauty and that it is the king's voice speaking through the mirror.

We do not know much about the male characters in *Snow White*. The only two mentioned are the prince and the hunter. The king actually never appears in person but is described as someone who owns people: "After a year had passed the king took to himself another wife" (Grimm). Snow White's glass coffin contains two pieces of information: her

name and the fact that she is a king's daughter. That the tale advocates male dominance over the female body can be seen in the moment when the prince offers gold for Snow White's coffin and vows to "honor and prize her as my dearest possession" (Grimm). The prince's role is simple. He is the one who saves Snow White and the one who will give her an opportunity to become a wife.

To conclude, the representation of women in this fairy tale is of sexist nature. The story defines the traits of a "good" woman through her actions and through the events that happen to her. Physical appearance matters as well. The protagonist is usually beautiful. She is also good but passive. On the other hand, women like the Evil Witch, who have selfish wishes and are ambitious and bold, are considered the villains of the story because they do not fit the role of the housewives. However, the queen's actions are still motivated by the patriarchal "voice". Since *Snow White* is such a well-memorized and set story, many authors took it upon themselves to reinvent it and send a different message. But in order to do that they still had to rely on the original. This concept of a text depending on another text in order to be understood in its entirety is called intertextuality.

3. Intertextuality

Intertextuality is equally important for both adaptations and translations. Gerard Genette defines intertextuality (he uses the term "transtextuality") as: "all that sets the text in relationship, whether obvious or concealed with other texts" (83 – 84). The term "text" is not meant to be understood as a strictly written text, but every piece of art created by humans. Intertextuality also advocates the idea that no text is created in a vacuum, and that opinion, beliefs and ideologies will bleed into the text.

Adaptations and retellings are instances where the intertextual link is made very explicit. Fairy tales and their motifs inspired a vast amount of art. They are one of the most retold, adapted and translated genres out there. Kevin Paul Smith, who explored fairy tale intertexts in postmodern fiction, observes: "If we were to make a list of every text that contained a reference to fairytale plots we would end up with a list of thousands containing samples from every genre and every period" (Smith 9).

Smith wanted to examine how the postmodern writers have used the intertext of the fairy tale in their own work. Based on importance, he differentiates between two types of intertexts: intertexts significant to the text and intertexts which do not contribute to understanding the text (Smith 9). Using the example of the fairy tale, he explains that the fairy tale can either be a significant contributor to understanding the story or just a subtle reference which will not affect the reader's experience.

Smith's eight types of intertextuality are based on Gerard Genette's classification of "transtextuality" and his focus is on hypertextuality. Hypertextuality is described as a "a field of literary works the generic essence of which lies in their relation to previous works"(Allen 108). He also names eight types of intertextuality: authorised, writerly, incorporation, allusion, re-vision, fabulation, the metafictional and the architextual type (Smith 10).

The authorised and the writerly type revolve around the title of the story and whether it is an implicit reference or not. The authorised type is an explicit reference to a previous work (Smith 10). As an example, the movie *Another Cinderella Story* (2008) directly references the fairy tale on which it is based. Incorporation and allusion are references within the text. Incorporation is an explicit reference and allusion an implicit one. Re-vision and fabulation tackle the form of the story. Re-vision is telling an old story in a new way, whereas fabulation is creating a new story with the characteristics of an established genre, for example, inventing a new fairy tale (Smith 10). And lastly, the architextual type is a reference to the setting or the environment of a fairytale (Smith 10).

Re-vision and the writerly type of intertextuality are the most important for the analysis of the short story *Snow, Glass, Apples*, which was translated as part of this thesis. The reason why *Snow, Glass, Apples* is in this category is that it contains some motifs from the original fairy tale of *Snow White*. The title reads as key words. Words that will trigger the reader's memory of the original fairy tale. However, the reader is not guaranteed to think of the fairy tale of *Snow White* even if previous knowledge of the hypotextexists. Hypotext here refers to the text that precedes the new text (the original), whereas the hypertext would be the new text (Smith 13). Smith explains that implicit references to the hypotext in titles are also less important because they: "[...]are less evident to the reader, and therefore may require more argument if a critic wishes to highlight the importance of an intertext pointed to by peritextual references" (Smith 16). Nevertheless, since this story is a retelling, there is enough proof to support the claim that the title references some key elements from the fairy tale.

Further points can be made about the reason why an explicit reference to the hypotext was not made in *Snow, Glass, Apples*. Any mention of *Snow White* in the title would be misleading since she is not the protagonist of the story. Another option, since the story subverts the original, is that misleading the audience was the author's intention.

Understanding the reference in the title and expecting the fairy tale from your childhood would cause a shock once you encountered the violence and the sexual scenes in the retelling.

The next type of intertextuality is revision. Smith considers every new version of one fairy tale a revision: "Element five covers texts where the hypertext is mainly concerned with revising the hypotext with all that this implies in terms of structural similarities between the two tales" (Smith 34). *Snow, Glass, Apples* has the same characters and the same plot, yet one could say that it is a complete different story, simply because it is told from a new perspective and by someone who was part of the original story, the Evil Queen.

Smith also mentions several reasons why such revisions are done. His main reason is the writers' unhappiness with how certain topics are presented in these tales, which leads to the wish to correct them. For example, since these stories were established as being sexist, female writers decided to rewrite them: "to reclaim fairytales for women by highlighting the underlying misogyny of certain stories, or the way in which these stories have been used against women" (Smith36). Smith also adds that some revisions seek to replace the original and in some cases, like the Disney fairy tales, they succeeded (36).

Neil Gaiman's story differs from the original in many ways. Firstly, his story is not a revision of the Disney tale but is based on the Grimms' tale. Proof for this is the fact that the queen tries to kill Snow White twice, instead of once like in the Disney movie. The first attempt to kill Snow White is with ribbons just like in the Grimms' version. There is also the absence of the magic kiss that wakes up Snow White. What Gaiman does is take the skeleton of the main story, but wherever there is a gap, he shapes the story in a new, creative way.

Firstly, Snow White's physical appearance, which is described in a vague manner in the original (white as snow, red as blood, black as ebony) is interpreted in such a way that she becomes a vampire. Gaiman does not create a new beauty standard, he turns it into a monstrous thing. He also gives Snow White a more active role. In fact, she becomes the active

villain just like in traditional tales. However, the fate of the villain in Gaiman's story is different. The villain wins. This creates an interesting parallel to the original because in both stories, Snow White wins, yet these victories have a different effect on the reader.

The queen, who is the protagonist in this story, is benevolent and good-natured. She uses her magic to help others. She also claims that it was not her wish to become a queen. She is the opposite of what the original describes to be. The mirror is silent in this story. And it is only used to keep track of Snow White's movements. Moreover, the queen's fear is subverted, she does not fear Snow White because of her superior beauty, but because she is dangerous.

4. Literary translation

Characters like the Evil Queen can be characterized through various means. Language is one of them. It is not about just telling the reader that they are evil but showing it through their actions and words. Building on this, the translation should also be able to do the same as the original. In linguistic terms, translation is regarded as the process of transferring one text from one language into another language. The language of the original is called the source language and the language that receives the translation is considered the target language. Therefore, we can also speak of source and target text as well as source and target audience. However, since a literary text is being translated, a more thorough definition is needed because literary translation encompasses more aspects than just transferring sentences word for word.

One of those aspects includes the idea of literary translation being the process of writing the original text anew. In other words, the translated text becomes a new text in its own right. The rewritten or the "image", as Lefevere calls it, cannot be the same as the "reality" (the original work), since the rewriter is also under the influence of new external factor like ideology and patronage. Furthermore, readers do not read literature as it is written by the writer but by the rewriter and they rarely question these rewritings (Lefevere 4). As an example, Lefevere mentions the instance when W.B. Yeats invented the ancestry of William Blake, which turns into a reason why the person, the motivation, the circumstances of the rewriting and the audience of the rewritten work should be analyzed (7 - 8).These outside influences fall also under the category of intertextuality since they give the text new meaning. In some cases, these external influences need to be recognized and translated as well because they are deliberately inserted into the text.

According to Koller, the author of *Einführung in die Übersetzungswissenschaft* (eng. An Introduction to Translation Studies),intertextuality is another challenge for the translator

since there are different methods of implicitly and explicitly referencing other texts (296). However, he is also optimistic regarding these types of difficulties since every solution brings the translator one step closer to the ideal translation (Koller 296). The difficulty in translating intertextuality lies in the fact that the translator should be able to recognize these references, especially in texts where the intertextuality is the key to understanding the target text.

Furthermore, Kloepfer, one of first theorists in the field of text-related translations, highlights the importance of why literary translation should be distinguished from non-literary translation. He claims that literary translation is closer to hermeneutics and poetry, whereas non-literary types of translations rely more on the theory of information (qtd. in Koller 297). With regards to literary translation, Kloepfer believes that fidelity to both the reader and the source text should be maintained, that the translator needs to find the middle ground between Schleiermacher's methods of foreignization and domestication, and that retranslations should be done every few years (Koller 299).

Levý, whose translation theories revolve around the type of text which is being translated, differentiates between the illusionist and the anti-illusionist method of translation. The difference between them is that the illusionist method is about making the translation look and sound like an original, whereas the anti-illusionist method does not try to hide the translator (Koller 300). The illusionist method hides the translator and makes the translations read like an original. Furthermore, Levý is of the opinion that the message of the source text should be transferred into the target language and that literary works should not lose their literary value. It is similar to Lefevere's idea of rewriting in the sense that both methods treat the translated text as a text of its own. As can be seen, there is various approaches to literary translation and different theoreticians will focus on different aspects. In the next chapter, the aspect of gender roles will be discussed.

4.1. Translating gender roles

The same way language can be used to establish a character, it can also be used to maintain gender roles. Even translators can contribute to this, because just like any other person, they are not immune to ideologies. They can consciously and unconsciously manipulate the text to reflect their own values. Coillie, who proposed a methodology for investigating translations of fairy tales, explains: "Linguistic criticism and critical discourse analysis assume that syntactic as well as semantic choices reflect the values and beliefs of the author and of the social group(s) he/she belongs to" (10). As it will be shown in the rest of this chapter, Martine Hennard Dutheil de la Rochère, Anna Kowalcze-Pawlik, Ewa Skwara, K. Seago and Alessandra Levorato investigated how translators edited fairy tales through linguistic choice. Coillie himself analyzed the way certain taboo topics (violence, sexuality, death, parental love and death) were avoided in the translations of *Sleeping Beauty*.

The fact that heroines in fairy tales are passive was already established, but Jan van Coillie also claims that in the translations of these tales, they are rendered even more passive (20). Furthermore, Seago, who focused on translating Grimms' fairy tales as children's literature, claims that the female curiosity which is criticized and even punished in the fairy tale, is even more intensified in the translations: "translations favour active constructions with the princess as the agent in the passages leading up to the fulfillment of the curse (stressing her 'female' curiosity) while using passives in a much more pronounced way to promote narrative episodes which are rewarded" (Seago 179).These results seem to agree with Levorato's claim that sexism is not just in the matter of the story but also in the grammar. She focused on the gender roles in the story *Little Red Riding Hood* and points out that:

> [...]sexism can be found at different levels in a text: (a) in single lexical items; (b) in collocations involving a particular item which may not be inherently sexist but may

> become so if used in sexist ways; and (c) in the syntax of a text that can also encode particular aspects of meaning" (Levorato 5)

Coillie's research, for example, shows that certain verbs were more negatively connotated in the target text in order to highlight the negative traits. The translator Van Daele uses in his translation of *Sleeping Beauty* the verb "nose about" to translate the verb "watched" (Coillie 20). There is also the tendency of using more intense words to describe actions done by men: "Van Daele's prince hacks powerfully at the thorn-hedge. In the Deltas version he rushes up to it (instead of approaching it as in the source text)" (Coillie 20).

Rochère, on the other hand, analyses two translations of Peraullt's *Cinderella*, one being Robert Samber's first English translation from 1729 and the retranslation done by Angela Carter (1977). He noticed that Carter translates the story from a feminist standpoint and changes features that dismantle the traditional gender roles. One example that Rochère points out is the instance where Samber mentions Cinderella wearing "clothes", in Carter's version she is wearing "workday overalls". Rochère concludes that: "she raises the question of the construction of a female identity that toys with dress codes and recreates itself with the circumstances" (Rochère 258).

Pawlik, on the other hand, compares the way translations are received in society (not as good as the original) to the way women are treated in society. Her research takes the Aristotelian idea that women are a deformity and compares it with how the translation cannot live up to the original: "Metaphorical identification of woman and translation leads here to a consolidation of the Aristotelian mimetic order, where translation/daughter serves the Original as its crude version and the translator/mother is to take all the responsibility for any defects or shortcomings on the part of the Author/Original" (Pawlik 184).

And lastly, Skwara analyzed the translation of vulgar and crude words in the translations of ancient comedies and through it she made an interesting point about the

restrictions the translators create for themselves: “We might even hazard the suggestion that, every so often, it is the translator who unconsciously applies the corset of moral propriety, becoming his/her own censor” (Skwara 48). She found out that translations of vulgar words in ancient comedies mostly do not produce the same effect as the original would have produced in its time. She concludes that it requires bravery to keep those obscenities in the target text: “Nonetheless, constructing such associations in translation requires courage, in varying amounts throughout the ages, depending on the social acceptance for speaking, or even thinking of “such things” (Skwara 49). Her observation is a reminder that translation processes are not always comfortable for the translator.

4.2. Analyzing the translation of *Snjeguljica*

In order to test the claims from the previous chapter and provide background for the adaptation, this part of the thesis will analyze the Croatian translation of *Snow White* by Viktor Kralj and compare it to the Grimms’ original from *Kinder- und Hausmärchen*. This particular translation is the most accessible Croatian translation of this fairy tale. As such, it could be assumed to be the most “approved” version. The story as a whole does not change, the same gender roles are maintained, it is not a revised version like Angela Carter’s *Cinderella*. However, there are instances that support Coillie’s claim that translators sometimes contribute to these agendas even more.

The most notable difference is the rhyme that the Evil Queen speaks in order to ask who is the most beautiful in the land. In the German original the queen addresses the mirror as “Spieglein, Spieglein an der Wand, Wer ist die Schönste im ganzen Land ?” (little mirror, little mirror on the wall, who is the most beautiful in the whole country). Kralj translates it as “Zrcalo, zrcalo, prijatelju moj, Tko je najljepši u zemlji svoj?” (Mirror, mirror, my friend, who is the most beautiful in the whole country?) (89). Kralj managed to transfer the rhyme from the source text into the target text. However, it is interesting to note that he uses the

word “friend” in its masculine form, thus creating a positive relationship between the queen and the mirror and giving it a male voice. One could argue that this linguistic choice reinforces the idea of the mirror being the patriarchal voice that defines the standards of female beauty.

Furthermore, there are also examples where the queen is more demonized than in the source text. There are situations in the original where the queen simply “speaks” and Kralj omits those verbs and adds the adverb “lukavoće” (95), which in this context has a more negative connotation. This choice of highlighting her deceitful nature can go in support of the theory that the clever and the crafty woman is punished in fairy tales. There is another instance where the queen laughs loudly in the German original “lachte überlaut” and it is translated as “đavolski se cerekajući” (giggling like the devil) (Kralj 95).

And lastly, the most drastic change in the story is one instance where it almost seems like the judgment of the translator slipped into the translation. The sentence goes as follows: “Da gefiel er dem Kinde so gut, daß es sich betören ließ und die Türeöffnete“ (The child liked it very much so that she let herself be beguiled and opened the door) (Grimm). However, Kralj’s translation deviates from this general structure: “Češalj se svidje djevojčici, te, luda, otvori vrata” (The girl liked the comb so she, crazy, opened the door) (93). No matter if it was the lack of knowledge of what “betören” meant or the translator’s frustration influencing the translation process, this sentence supports Seago’s and Coillie’s claims about the girl’s naivety leading to her downfall. The purpose of this analysis was to show that the translation process is not a pure process, feelings and opinions can be reflected in the choices the translator makes.

5. Snijeg, zrcalo, jabuke

Neil Gaiman is a British author famous for his dark fantastical stories. *Coraline* (2002) *Good Omens* (with Terry Pratchett, 1990) and *American Gods* (2001) are some of his most best-known novels (Ray). The short story *Snow, Glass, Apples* can be found in the collection of short stories called *Smoke and Mirrors*, which was first published in 1999.

Snow, Glass, Apples is the story of Snow White retold from the perspective of the Evil Queen. The queen is also the narrator, and she tells the story retrospectively. Unlike the original, the story does not immediately introduce Snow White but it starts with the queen meeting the king and falling for him. At the beginning of the story, the tone is foreboding because the queen expresses regret that she ever met the king. From then onward, the reader slowly realizes why. Snow White is not as innocent as in the original. The story is dark, graphic and vulgar. This is one among several reasons why this story was chosen to be translated. Its graphic depiction of sex and violence as well as other taboo topics can be a challenge for the translator. Furthermore, despite Neil Gaiman's immense success, none of his short stories were translated into Croatian. And finally, based on the previous research done with regards to gender norms in fairy tales, translating a story that so blatantly questions those norms would encourage the Croatian readers to question those norms as well.

5.1. Translation

Ne znam kakvo je ona biće. Ubila je majku tijekom porođaja. Ali to nije nikakvo objašnjenje.

Smatraju me mudrom, ali daleko sam od toga, jer sve sam to predvidjela, sve te trenutke u zaleđenim lokvama ili u hladnom staklu moga zrcala. Da sam bila mudra, ne bih pokušala promijeniti ono što sam vidjela. Da sam bila mudra, ubila bih se prije nego što sam je srela, prije nego što sam njega uhvatila.

Mudra, i vještica, barem su tako govorili. Viđala sam mu lice u snovima i odrazima cijeli svoj život: šesnaest godina viđala sam ga u snovima sve do onog jutra kad je kraj mosta zaustavio konja i upitao kako se zovem. Posjeo me visoko na svoga pastuha i odjahali smo do moje kućice, moje lice u njegovoj zlatnoj kosi. Tražio je ono najbolje što imam; kraljeva povlastica, objasnio je.

Brada mu je bila brončano crvena na jutarnjem svjetlu, meni on tada nije bio kralj, jer tada o kraljevima nisam ništa znala, već moja ljubav. Uzeo je sve što je htio od mene, kraljeva povlastica, ali vratio mise opet sljedećeg dana i sljedeće noći: crvene brade, zlatne brade, očiju bolje ljetnog dana, kože boje dozrele pšenice.

Kći mu je bila tek dijete: imala je jedva pet godina kad sam došla u dvorac.

Portret pokojne joj majke nalazio se u princezinoj sobi u tornju; visoka žena, kose boje hrastovina, očiju boje tamnog lješnjaka. Nije bila iste krvi kao i njezina kći.

Djevojčica nije jela s nama.

Nisam znala gdje u palači ona jede.

Imala sam vlastite odaje. Moj muž, kralj, imao je svoje. Kada me je htio, poslao bi po mene i ja bih mu otišla i zadovoljila ga i zadovoljila sebe s njim.

Jedne noći, nekoliko mjeseci nakon što sam stigla u dvorac, došla mi je u sobu. Bilo joj je šest godina. Tkala sam pod svjetlom lampe, škiljila zbog dima lampe i slabog svjetla. Kad sam podigla pogled, bila je ondje.

„Princezo?“

„Nije odgovorila. Oči su joj bile boje ugljena, crne poput njezine kose; usne crvenije od krvi. Podigla je pogled i nasmiješila se. Zubi su joj se činili oštri, čak i tada, pod svjetlom lampe.

„Zašto nisi u svojoj sobi?“

„Gladna sam“, rekla je poput svakog djeteta.

Bila je zima, kada je svježa hrana san o toplini i svjetlosti sunca; međutim, imala sam vijenac jabuka, očišćenih i osušenih, koje su visjele s greda moje odaje. Skinula sam joj jednu.

„Izvoli.“

Jesen je vrijeme sušenja, spremanja zimnice, vrijeme berbe jabuka i topljenja guščje masti. Zima je vrijeme gladi, snijega i smrt, ali i vrijeme sredozimskog slavlja kada guščjom masti mažemo kožu svinje punjenu jesenskim jabukama, pa je pečemo u pećnici ili okrećemo na ražnju i jedva čekamo da se pogostimo hrskavom koricom.

Prihvatila je sušenu jabuku i počela je žvakati žutim, oštrim zubima.

„Sviđa ti se?“

Kimnula je. Uvijek sam se bojala male princeze, ali u tom trenutku bila mi je prirasla srcu, te sam joj nježno vrhovima prstiju pomilovala obraz. Pogledala me, nasmiješila se, rijetko se smiješila i zarila mi zube u dlan, pravo u Venerin brijeg moje ruke, i pustila mi krv.

Vrisnula sam, od boli i od iznenađenja, ali onda me pogledala i ja sam utihnula.

Mala se princeza prilijepila za moju ruku i počela lizati i sisati i piti. Kada je završila, napustila je moje odaje. Pred mojim očima rana koju je otvorila počela se zatvarati, krastati, zarastati. Sljedećeg jutra nalikovala je ožiljku iz djetinjstva, kao da sam se posjekla džepnim nožićem.

Zarobila me, posjedovala me i vladala je mnome.

To me uplašilo više od krvi kojom se nahranila. Nakon te noći zaključavala sam vrata svojih odaja već u sumrak i poduprla ih hrastovim kolcem i naredila sam kovaču da iskuje šipke od željeza koje je postavio na moje prozore.

Moj muž, moja ljubav, moj kralj, sve me rjeđe zvao k sebi, a kada bih ga posjetila, bio bi omamljen, trom, zbunjen. Nije više mogao voditi ljubav poput muškarca i nije dopustio da ga zadovoljim ustima: jednom kad sam pokušala, naglo se trznuo i počeo jecati. Odmaknula sam usta i čvrsto ga grlila dok jecaju nisu prestali, a on zaspao, poput djeteta.

Prstima sam mu prelazila po koži dok je spavao. Bio je prekriven brojnim drevnim ožiljcima. Međutim, nisam se sjećala ožiljaka tijekom našeg udvaranja, osim jednog, onog na kuku, koji je zadobio kada ga je u mladosti probo vepar.

Uskoro je postao tek sjena muškarca kojeg sam upoznala i zavoljela kod mosta. Kosti, bjelkastoplave, nazirale su mu se kroz kožu. Bila sam s njim na samom kraju: ruke su mu bila hladne poput kamena, oči vodenasto plave, kosa i brada blijede, bez sjaja i mlitave. Umro je bez ispovijedi, prekriven od glave do pete sitnim, starim, srpastim i rupičastim ožiljcima.

Težio je gotovo ništa. Zemlja je bila smrznuta, nismo mogli iskopati grob, pa smo mu napravili humak od kamenja, tek kao spomen, jer ono što je ostalo od njega nije trebalo zaštiti od gladnih ptica i zvijeri.

Tako sam postala kraljica.

A bila sam mlada i glupa. Tek je osamnaest ljeta prošlo od dana kad sam prvi put ugledala svjetlost dana i nisam učinila ono što bih učinila sada.

Da se to danas dogodi, opet bih joj izvadila srce, istina. Ali bih joj odsjekla i glavu i ruke i noge. Naredila bih da joj se izvadi utroba. I onda bih gledala, na gradskom trgu, kako krvnik mijehom raspiruje vatru do ubitačne vreline, gledala bih pozorno kako svaki njezin dio prepušta vatri. Postavila bih strijelce oko trga da ustrijele svaku pticu ili životinju koja se približi plamenu, svakog gavrana, svakog psa, svakog jastreba, svakog štakora. I ne bih ni oka sklopila sve dok princeza ne postane pepeo i vjetar je ne raznese poput snijega.

Ništa od toga nisam učinila i sad plaćam danak.

Govore da sam prevarena, da to nije bilo njezino srce, da je to bilo srce neke životinje, jelena ili vepra. Govore i u krivu su.

Drugi pak govore (ali to je njezina laž, ne moja) da mi je srce dano i da sam ga pojela. Laži i poluistine padaju poput snijega, prekrivaju sve ono čega se sjećam, sve ono što sam vidjela. Krajolik, neprepoznatljiv nakon mećave: eto što je učinila od mog života.

Moja ljubav, njezin otac, kada je umro, na sebi je nosio ožiljke: posvuda, na bedrima, na testisima i na spolovilu.

Nisam išla s njima. Uzeli su je za dana, dok je spavala, dok je bila najslabija. Odveli su je u srce šuma, raskopčali joj bluzu, izvadili joj srce i ostavili je mrtvu, u jarku, neka je šuma proguta.

Šuma je mračno mjesto, graniči s mnogim kraljevstvima: nitko nije toliko lud da je zauzme. Razbojnici žive u šumi, kao i vukovi. Možeš jahati šumom danima i ne sresti žive duše, ali cijelo vrijeme osjećaš poglede na sebi.

Donijeli su mi njezino srce. Sigurna sam da je bilo njezino –srce košute ili vepra ne bi nastavilo kucati i pulsirati nakon što je izvađeno, a njezino jest.

Odnijela sam ga u svoje odaje.

Nisam ga pojela: Objesila sam ga o gredu iznad kreveta užetom na koje sam na nanizala bobice jarebike, narančasto-crvene boje poput prsa crvendaća, i glavice češnjaka.

Napolju je snijeg prekrivao tragove mojih lovaca, prekrivao njezino sitno tijelo odbačeno u šumi.

Nakon što sam naredila kovaču da skine željezne šipke s prozora, sjedila bih neko vrijeme pred prozom tijekom kratkih zimskih dana i gledala šumu dok noć nije pala.

U šumi je, kako sam već spomenula, bilo ljudi. Posjetili bi, neki od njih, proljetni sajam: pohlepni, divlji, opasni ljudi; bili su to žgoljavi patuljci, kepeci i grbavci; drugi su imali velike zube i tup pogled idiota; treći pak prste nalik perajama ili kandžama. Dovukli bi se iz šume svake godine na proljetni sajam, koji se održavao kad se snijeg otopio.

Kao mlada djevojka radila sam na proljetnom sajmu i bojala sam ih se , tog šumskog naroda. Proricala sam sudbinu u odrazu mirne vode, a poslije, kad sam odrasla, u srebrnoj strani ulaštenog komada stakla – bio je to poklon nekog trgovca čijeg sam odlutalog pastuha pronašla pomoću odraza prolivene tinte.

Vlasnici štandova bojali su se šumskog naroda: zakucavali su robu za daske svojih štandova – komade medenjaka i kožnate kaiševe zakucali bi velikim željeznim čavlima. Kad ne bi tako napravili, objasnili su, šumski bi ih narod uzeo i otrčao žvačući medenjake i mašući kaiševima.

Ipak, šumski narod imao je novac: pokoji novčić ovdje, drugi ondje, pokoji zelen od vremena ili zemlje, lice na novčiću nepoznato i najstarijima od nas. Imali su i stvari za trampu i baš je zato sajam nastavio služiti odbačene i patuljke, služiti (s velikim oprezom) razbojnike koji su vrebali rijetke posjetitelje iz zemalja s druge strane šume, koji su vrebali cigane i jelene (ovo je bila pljačka u očima zakona, jer su jeleni bili kraljičini).

Godine su sporo prolazile i narod je tvrdio da sam mudro vladala. Srce je i dalje visjelo iznad kreveta i noću tiho pulsiralo. Ako je postojao netko tko je žalio za djetetom, nisam primijetila: ona je bila strah i trepet i vjerovali su da su je se riješili.

Sajam za sajmom: pet njih, svaki tužniji, siromašniji, lošiji od prethodnog. Šumskog je naroda bilo sve manje. Oni koji bi i došli na sajam djelovali su utučeno i beživotno. Vlasnici štandova prestali su zakucavati robu za štandove. Pete godine tek je ih šačica došla – uplašena grupa malih, dlakavih čovječuljaka i nitko drugi.

Gospodar sajma i njegov sluga došli su mi nakon što se sajam završio. Znala sam ga otprije, prije nego što sam postala kraljica

„Ne dolazim vam jer ste kraljica“, rekao je.

Nisam ništa rekla. Slušala sam.

„Dolazim vama jer ste mudri“, nastavi, „kad ste bili dijete pronašli ste odbjeglo ždrijebe u odrazu prolivene tinte; kad ste bili djevojka našli ste odlutalo dijete pomoću vašeg zrcala. Znate tajne i možete otkriti ono što je skriveno. Moja kraljice,“ nastavio je, „što se događa sa šumskim narodom? Sljedeće godine neće biti proljetnog sajma. Posjetitelji iz

drugih kraljevstva su rijetki i malo ih je, a šumskog naroda gotovo nema. Još jedna takva godina i umrijet ćemo od gladi.“

Naredila sam sluškinji da mi donese zrcalo. Bila je to jednostavna srebrom uglačana staklena ploča koju sam držala umotanu u koži srne, u škrinji, u svojim odajama.

Donijeli su mi ga i pogledala sam u njega.

Imala je dvanaest godina i više nije bila dijete. Koža joj je bila blijeda, kosa i oči boje ugljena, usnice boje krvi. Nosila je odjeću koju je nosila kada je zadnji put napustila dvorac – bluzu, suknju – samo što su bili veoma iznošeni i pokrpani. Preko njih nosila je kožnati kaput, umjesto čizama imala je kožnate torbe pričvršćene remenima za njezina sitna stopala.

Stajala je u šumi, kraj drveta.

Gledala sam okom svoga uma kako se šulja, kako korača, kako poskakuje i kako hoda, poput životinje: šišmiša ili vuka. Pratila je nekoga.

Bio je to redovnik. Nosio je halju, noge su mu bile gole i krastave i tvrde. Brada i tonzura bile su mu duge, neošišane i neobrijane.

Promatrala ga je skrivena iza stabala. Najzad se zaustavio jer je pala noć i stao pripremati vatru, nakon što je spustio granje za vatru, prelomio je crvendaćevo gnijezdo za potpalu. Imao je kutiju s priborom za vatru u odori. Udarao je kremen o čelik dok iskre nisu pale na triješće a vatra planula. U gnijezdu koje je pronašao, bila su dva jajeta, pojeo ih je sirove. Takav mali objed nije mogao biti dovoljan za tako krupnog čovjeka.

Dok je sjedio tako obasjan svjetlom vatre, ona je izašla iz skrovišta. Čučnula je s druge strane vatre i gledala ga. Nasmiješio se kao da je prošlo mnogo vremena otkada je vidio drugo ljudsko biće, pozvao ju je k sebi.

Ustala se i hodala oko vatre, čekala, nadohvat ruke. Pretraživao je u svojoj kostrijeti sve dok nije našao novčić – sitni bakreni novčić – i dobacio ga joj. Uhvatila ga je, kimnula i prišla mu. Povukao je konopac oko svog struka, i kostrijet mu se raširila. Tijelo mu je bilo

dlakavo poput medvjedova. Gurnula ga je na mahovinu. Jedna ruka prolazila mu je poput pauka kroz dlake i uhvatila njegovu muževnost, druga ruka mu je pravila krugove oko lijeve bradavice. On joj je velikom rukom petljao ispod suknje. Spustila je usta na bradavicu s kojom se bila igrala. Njezina meka blijeda put naspram njegova smeđa dlakava tijela.

Zarila mu je zube duboko u prsa. Oči mu se otvoriše, pa se zatvoriše i ona poče piti.

Opkoračila ga je i pila. Dok je pila rijetka crna tekućina počela je curiti joj niz noge...

„Znaš li što sprječava dolazak putnika u naš grad? Što se događa šumskom narodu?“ upitao je gospodar sajma.

Pokrila sam zrcalo jelenjom kožom i rekla mu da ću se osobno pobrinuti da šuma opet bude sigurna.

Morala sam, iako me plašila. Bila sam kraljica.

Glupača bi otišla u šumu i pokušala uhvatiti to stvorenje, međutim, ja sam bila glupača jednom i nisam imala želju da to budem po drugi put.

Provela sam vrijeme nad starim knjigama. Provela sam vrijeme s Ciganom (koja je dolazila u našu zemlju preko planina na jugu, a ne kroz šumu na sjeveru i zapadu).

Pripremila sam se i nabavila stvari koje će mi trebati i kada su počeli prvi snjegovi , bila sam spremna. Vjetrovi su mi hladili tijelo. Trnci su mi prolazili rukama, bedrima i grudima. Nosila sam srebrnu posudu i košaru u koju sam stavila srebrni nož, srebrnu iglu, hvataljku, sivu odoru i tri zelene jabuke.

Sve sam spustila iz ruku i samo stajala, gola, na vrhu tornja, sitna pred noćnim nebom i vjetrom. Da me koji muškarac vidio gdje ondje stojim, uzela bih mu oči, ali nije bilo nikoga. Oblaci su klizili nebom, skrivajući i otkrivajući mjesečev srp.

Uzela sam srebrni nož i posjekla si ruku – jednom, dvaput, triput. Krv je kapala u zdjelu, purpur se doimao crnim na mjesečini.

Dodala sam prah iz bočice koja mi je visjela oko vrata. Bila je to smeđa prašina, načinjena od sušenih trava, kože posebne vrste krastače i još drugih stvari. Zgusnula je krv, a pritom spriječila da se zgruša.

Uzela sam tri jabuke, jednu po jednu, i probola im koru iglom. Onda sam ih spustila u srebrnu zdjelu i ostavila ih ondje dok su pahulje prvog ovogodišnjeg snijega padale na moju kožu, i na jabuke, i na krv.

Kada je zora počela obasjavati nebo, zaogrnula sam se sivim ogrtačem, uzela jabuke iz srebrne zdjele, jednu po jednu, i spustila ih srebrnom hvataljkom u košaru pazeći da ih ne dodirnem. Ništa od moje krvi i smeđeg praha nije preostalo u zdjeli, osim crnog taloga, poput patine, u unutrašnjosti.

Zakopala sam zdjelu u zemlju. Onda sam bacila čini na jabuke (kao što sam jednom, prije mnogo godina, bacila čini na sebe) tako da su postale, bez ikakve dvojbe, najljepše jabuke na svijetu; a rumeni sjaj njihove kore bio je tople boje svježe krvi.

Povukla sam kapuljaču kaputa preko glave te ponijela sa sobom vrpce i lijepe ukrase za kosu, stavila sam ih na jabuke u košari od trske i otišla u šumu do njenog skrovišta: visoke stijene od pješčenjaka, prošarane dubokim pećinama.

Bilo je drveća i gromada oko lica stijene i ja sam tiho i polako hodala od drveta do drveta ne pomaknuvši ni grančicu, ni najmanji listić. Konačno sam našla mjesto gdje ću se skriti, čekala sam i promatrala.

Nakon sat ili dva nekoliko je patuljaka ispuzalo iz rupe u stijeni – ružni, izobličeni, dlakavi mali ljudi, starosjedioci ove zemlje. Rijetko se viđaju u današnje vrijeme.

Nestali su u šumi i nijedan me nije ugledao, premda je jedan zastao da se pomokri na kamen iza kojeg sam se skrivala.

Čekala sam. Više nitko nije izašao.

Otišla sam do ulaza u pećinu i zazvala unutra starim hrapavim glasom. Ožiljak ispod mog palca pulsirao je dok mi je prilazila, iz tame, gola i sama.

Imala je trinaest godina, moja pastorka, a njezina savršena blijeda put nije imala mane osim modrog ožiljka na lijevoj dojki, odakle joj je bilo izrezano srce.

Unutrašnja strana njezinih bedara bila je prekrivena crnom vlažnom prljavštinom.

Motrila me, skrivena, poput mene, u mom plaštu. Gledala me gladno. „Vrpce, dobra djevojko," graknula sam, „lijepe vrpce za tvoju kosu..."

Nasmiješila se i pozvala me k sebi.

Trzaj, ožiljak na ruci me je vukao prema njoj. Uradila sam ono što sam naumila uraditi, ali sam to odlučnije učinila nego što sam planirala: ispustila sam košaru i vrisnula poput stare nemoćne torbarice koju sam glumila i potrčala.

Moj sivi ogrtač bio je boje šume i bila sam brza, nije me uhvatila.

Uputila sam se nazad prema dvorcu.

Nisam vidjela. Ali zamislimo djevojčicu kako se vraća, frustrirana i gladna u špilju i pronalazi moju odbačenu košaru na podu.

Što čini?

Recimo da se prvo igrala s vrpcama, upletala ih u crnu kosu, vazala ih oko blijedog vrata ili oko uskog struka.

A onda, znatiželjna, sklanja krpu da vidi što je još u košari i opaža crvene, crvene jabuke.

Mirisale su na svježe, naravno, no mirisale su i na krv. A ona je bila gladna. Zamišljam je kako podiže jabuku, pritišće je o obraz i osjeća joj hladnu glatku koru na koži.

Otvara usta i duboko zagriza.

Dok sam stigla do svojih odaja, srce koje je visjelo s krovne grede, s jabukama, pršutom i sušenim kobasicama, prestalo je kucati. Visjelo je, tiho, nepokretno i beživotno,te sam se opet osjećala sigurno

Te zime snijega je bilo dosta i sporo se topio. Do proljeća svi smo bili gladni.

Proljetni je sajam bio bolji. Šumskog naroda bilo je malo, ali ga je bilo i bilo je posjetioca iz zemalja iza šume.

Vidjela sam sitne dlakave čovječuljke iz pećine u šumi kako kupuju i kako se cjenkaju za staklo, kristale i kvarc. Staklo su platili srebrnim novčićima – nema sumnje da je to bio plijen pastorkinih pljački. Kada se pročulo što traže, građani su požurili natrag u domove i vratili se sa svojim kristalima za sreću i u nekim slučajevima s cijelim pločama stakla.

Nakratko sam razmišljala o tome da ubijem te male čovječuljke, međutim, nisam to učinila. Dokle god je srce visjelo tiho i nepokretno i hladno s grede u mojim odajama, bila sam izvan opasnosti, a prema tome i narod i građani.

Bila sam navršila dvadeset i pet ljeta, a moja je pastorka pojela otrovno voće još prije dvije zime, kada je princ došao u moju palaču. Bio je visok, veoma visok, hladnih zelenih očiju i tamne kože onih koji žive iza planina.

Jahao je s malo pratnje: bila je dovoljno velika da ga obrani i dovoljno mala da ga neki drugi monarh – primjerice, ja – ne smatra mogućom prijetnjom.

Bila sam praktična. Razmišljajući o savezu naših dvaju zemalja, razmišljajući o kraljevstvu koje se prostire od šume sve do mora na jugu. Razmišljajući o svojoj zlatokosoj, bradatoj ljubavi, o svom kralju koji već osam godina leži mrtav otišla sam tijekom noći do prinčeve sobe.

Nisam nevinašce, no moj pokojni muž, moj kralj, jest bio moja prva ljubav, štogod drugi govorili.

Isprva se princ činio uzbuđenim. Naredio mi je da skinem spavaćicu i da stojim kraj otvorenog prozora, daleko od vatre, dok moja koža nije postala led ledena. Onda mi je naredio da legnem na leđa, ruku prekriženih preko prsa, očiju širom otvorenih – da buljim u grede iznad mene. Rekao mi je da se ne mičem i da dišem što je manje moguće. Molio me da ne pričam. Raširio mi je noge.

Tada je ušao u mene.

Kako se stao micati u meni, osjećala sam kako mi se kukovi dižu, kako mu izlazim u susret, pokret po pokret, potisak po potisak. Uzdahnula sam. Nisam se mogla suzdržati.

Njegova muškost je izašla iz mene. Ispružila sam ruku i dotaknula je, malu, sklisku.

„Molim te," rekao je blago, „ne smiješ se ni micati ni pričati. Samo leži na podu tako hladna i tako blijeda."

Pokušala sam, ali kakva god sila bila iza njegove muževnosti, nije je više bilo,te sam ubrzo napustila prinčevu sobu, njegovi jecaji i psovke još su mi odzvanjali u ušima.

Otišao je rano izjutra s cijelom svojom povorkom, odjahali su u šumu.

Zamišljam sada njegove testise dok jaše, čvorovi frustracije ispod njegove muškosti. Zamišljam njegove blijede usne stisnute. Zatim zamišljam njegovu malu povorku kako jaše kroz šumu, kako nailaze na kristalno stakleni lijes moje pastorke. Tako blijeda. Tako hladna. Gola ispod stakla, jedva djevojčica i mrtva.

U mojoj mašti, zamalo mogu osjetiti tvrdoću njegove muškosti u njegovim hlačama, mogu si predočiti požudu koja ga tada zahvaća, molitve od sreće koje šapuće ispod daha. Zamišljam ga kako pregovara s malim dlakavim čovječuljcima, kako im nudi zlato i začine za ljupki leš ispod kristala i stakla.

Jesu li dobrovoljno uzeli zlato? Ili su vidjeli njegove ljude na konjima, s oštrim mačevima i kopljima i zaključili da nemaju izbora?

Ne znam. Nisam bila ondje, nisam proricala. Samo mogu zamisliti...

Ruke kako otklanjaju komade stakla i kristale s hladnog joj tijela. Ruke kako joj nježno miluju hladni obraz, kako joj pomiču ruku i vesele se što je leš još svjež i gibak.

Jeli je uzeo tamo pred svima? Ili ju je odnio u neki zabačeni kutak i tamo zajahao?

Ne znam.

Je li joj istresao jabuku iz grla? Ili je ona polako otvorila oči dok ju je jahao, jesu li joj se usta otvorila, te crvene usne raširile, ti oštri žuti zubi zatvorili oko njegovog tamnoputog vrata, dok joj je krv, koja je život, curila niz grlo i isprala komad jabuke, moje vlastite, moga otrova.

Pretpostavljam, ne mogu znati.

Ali ovo znam: Tijekom noći probudili su me otkucaji njezina srca. Odozgo mi je slana krv kapala na lice. Uspravila sam se. Ruka me je pekla i pulsirala ispod palca kao da sam se udarila kamenom.

Netko je lupao na vrata. Bojala sam se, ali bila sam kraljica i nisam smjela pokazati strah. Otvorila sam ih.

Prvo mi u odaje uđoše njegovi ljudi i okružiše me, sa svojim oštrim mačevima i dugim kopljima.

Onda uđe on i pljunu me u lice.

Napokon mi i ona uđe u sobu, baš kao onog dana kad sam prvi put postala kraljica, a ona tek dijete od šest godina. Nije se promijenila. Ne baš.

Spusti uže na kojem joj je visjelo srce. Skine bobice jarebika, jednu po jednu; skine glavicu češnjaka – sada osušenu nakon svih tih godina – zatim uzme svoje pulsirajuće srce – maleno, nije bilo većeg od medvjedičinog ili kozjeg – koje je tuklo i tjeralo joj krv u ruku.

Nokti su joj morali biti oštri poput stakla, jer njima je otvorila prsa, prelazeći preko ljubičasta ožiljka. Prsa su joj se rastvorila, najednom prazna i beskrvna. Poliza si srce jednom dok joj je krv tekla rukama i gurnu si ga duboko u prsa.

Vidjela sam je kako to čini. Vidjela sam je kako još jednom zatvara meso svojih grudi. Vidjela sam kako purpurni ožiljak polako nestaje.

Njezin je princ na trenutak izgledao zabrinuto, ali ju je ipak zagrlio i stajali su tako zajedno i čekali.

Ona ostade hladna, a dah smrti ostade na njezinim usnama i njegova se žudnja nimalo ne smanji.

Rekli su mi da će se vjenčati i da će se kraljevstva zaista ujediniti. Rekli su mi da ću biti s njima na dan njihova vjenčanja.

Ovdje postaje sve vruće.

Rekli su ljudima loše stvari o meni; malo istine da zaslade stvar, ali i mnogo laži.

Svezali su me i bacili u kamenu ćeliju ispod palače i ostavili me ondje cijelu jesen. Danas su me odveli iz ćelije; skinuli su prnje s mene, oprali prljavštinu, obrijali mi glavu i prepone i namazali mi kožu guščjom mašću.

Snijeg je padao dok su me nosili – po dvojica za svaku ruku, dvojica za svaku nogu – izloženu, razapetu i smrznutu kroz zimsku svjetinu. Doveli su me do peći.

Moja pastorka stajala je ondje sa svojim princem. Gledala me u mom poniženju, ali ništa nije rekla.

Dok su me bacali u vatru, rugajući se i podbadajući, vidjela sam kako pahuljica pada na njezin bijeli obraz, kako ostaje ondje i ne topi se.

Zatvorili su vrata peći za mnom. Postaje sve toplije ovdje, a napolju pjevaju i navijaju i šakama udaraju o stranice peći.

Ona se nije smijala, ni rugala, ni pričala. Nije se podsmjehnula, niti odvratila pogled. Ali pogledala me i u jednom trenutku vidjela sam svoj odraz u njezinim očima.

Neću vrištati. Neću im dati to zadovoljstvo. Uzet će mi tijelo, ali moja duša i moja priča su moji i umrijet će sa mnom.

Umjesto toga razmišljat ću o pahuljici na njezinom obrazu.

Razmišljam o kosi boje ugljena, o usnama crvenim poput krvi i koži bijeloj poput snijega.

5.2. Analysis

Having translated this short story in its entirety, there are some things to be said about the translation process. In this chapter, the difficulties and challenges during the translation process will be discussed. They are divided into three groups: the taboo topics of the story and the formal aspects of the text and lastly, the issue of translating gender.

How taboo topics can impact the translation process was already discussed in Skwara's "Eros With a Veneer: Translating Erotica in Ancient Comedy", when she analyzed the translations of vulgar words in ancient comedies. Some of her conclusions can also be applied to this text. Namely, the story is quite crude and very graphic and that caused problems during the translation process, one of them being the need to censor the text, to make it more appropriate for the target audience. Which then turned into a bigger problem, since the author purposefully wrote the story to be that way, to offend and disgust you and as a translator, the translator should create the same effect.

On the other hand, a completely different challenge was transferring the form of the text into the target language. Namely, Neil Gaiman's writing style is not simple. It is filled with repetition and complex sentences. For example:

> Or did her eyes slowly open as he pounded into her cold body; did her mouth open, those red lips part, those sharp yellow teeth close on his swarthy neck, as the blood, which is the life, trickled down her throat, washing down and away the lump of apple, my own, my poison?" (Gaiman 382 – 383)

This passage is quite telling of how the whole story is written. The sentences are long, with many pauses and occasionally repetition. The goal here was to make them sound well in

Croatian too. Especially daunting was the last sentence part with the "the lump of apple, my own, my poison" and figuring out what "my own" is referring to. In the end, I decided that it probably referred to the apple and not the poison, since the queen was putting emphasis on owning those items and a possessive pronoun was already assigned to "poison". In the end, "moje vlastite, moga otrova" does not sound as poetic as "my own, my poison" because due to the cases of the Croatian language, the repetition is no quite there.

Then there is this sentence: "She peered at me, hidden, as I was, in my cloak" (Gaiman 380). The meaning of the sentence simple but the problem is, it reads choppy due to the commas. In English it sounds fine and natural but keeping the same structure in the Croatian language without completely modifying the sentence was a challenge and thus losing a characteristic of the author's writing style. At last, the sentence: "Motrila me, skrivena, poput mene, u mom plaštu" was chosen because the meaning is the same but it still has the commas creating the pauses as in the original.

And lastly, with the main point of this thesis being the analysis of the translator's influence in maintaining and enforcing gender roles during the translation process of fairy tales, this translation needs to be discussed as well. The translator's goal while translating this adaptation was to pay attention to the wording. As seen in the examples from previous chapters, translators occasionally change the tense, or a noun, to support some agenda. Gaiman does the same but makes it obvious to the reader. For example, he deliberately uses language to turn the ideal of beauty of that time into something vile. When the queen describes Snow White's appearance, she says: "Her eyes were as black as coal, black as her hair; her lips were redder than blood" (Gaiman 372). Here, it was important to create the connection to the original fairy tale and making the reader remember what this sentence initially symbolized. Which is the ideal of beauty of that time. In other words, the comparisons needed to stay and not be replaced by paraphrases or other words.

Furthermore, these explicit references to the original are not the only thing that stayed the same. The relationships between the women and men remained but what has changed is the perception of them. For example, the queen truly loved the king and the prince's interest for the princess is turned into a perversion. While translating relationships, it is also important to pay attention to possessive pronouns, because they denote the power dynamics in the relationship. In this adaptation, the queen often uses the pronoun "my" to accentuate her relationships: "My husband, my love, my king [...]" (Gaiman 373) and even "my stepdaughter". The multiple pronouns were also kept in the translation in order to keep the rhythm and the symbolism.

Another obstacle, which was present in the analysis of *Snjeguljica* was the translator's subjective opinion being visible in the translation. This was not a significant problem while translating this short story, because the story is told from the first person, meaning that it is more difficult to overpower the queen's own opinion. If the story were told from the point of a third person narrator, then there would be a need to carefully examine the verbs and the adjectives in the story in order to avoid, for example, words with judgmental connotations.

All in all, with a story that is already subverting some of the sexist tones and ideas of the original fairy tale, there is not much room for the translator to improve the representation of women. However, *Snow, Glass, Apples* shows how a mediator, in this example, Neil Gaiman, but it can also be applied to translators as well, can significantly impact the narrative.

6. Conclusion

Based on the idea that certain biases can embed themselves into a text, the purpose of this thesis was to explore the portrayal of gender roles in fairy tales. Previous research showed that translators do alter the original to enforce certain ideas or beliefs. Thus, the question arose whether that is true for the Croatian translation of *Snow White* and to what extent. Using Viktor Kralj's translation of this fairy tale, the methodological part of the thesis focused on the linguistic choices regarding gender and the portrayal of women. The idea that the fairy tale is of sexist nature existed, but what the analysis of the translation showed is that the translator, as a mediator between two languages, supported and even promoted that idea. The analysis of the fairy tale *Snjeguljica* showed that the translation process is not simply a matter of transferring sentences from one language into another, that it is not an objective, clean process but heavily influenced by the translator's own set of beliefs.

The analysis of Snow White was followed by the translation of *Snow, Glass, Apples* by Neil Gaiman. The purpose of this translation was not only to provide a good example of how the translation process works but also use the theoretical knowledge about translating gender in a practical way. Special attention needed to be paid to the way characters are described, what they say and how their actions are described. The point of this thesis was to showcase how important it is to take into consideration the translator as much as the author when analyzing any kind of literature, especially nowadays when the availability of books has increased due to electronic books and the internet.

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Summary

Translating Gender: The Retelling of the Fairy Tale “Snow, Glass, Apples” by Neil Gaiman

This thesis was written with the intention to showcase how linguistic choice and the translator’s intervention change the way a story is interpreted. The theoretical part of the thesis started with a brief history of fairy tale and a short introduction to literary translation theory. Translation theory also focused on previous and current research regarding the portrayal of women in fairy tales. They proved that there indeed were serious changes done to the translation in order to support the views and ideals of the time. With that in mind, this thesis analyzed the Croatian translation of *Snow White,* in order to test that claim on an new example. Which was then followed by the translation of a its adaptation called *Snow, Glass, Apples* by Neil Gaiman and a discussion about the difficulties of translating this new short story.

Key words: literary translation, fairy tale, Snow White, Neil Gaiman, short story, gender roles

Sažetak

Prevođenje roda: Adaptacija bajke "Snow, Glass, Apples" Neila Gaimana

Ovaj diplomski rad je napisan kako bi se demonstrirao učinak lingvističkog odabira kao i prevoditeljeva intervencija na interpretaciju priča. Teoretski dio ovog rada započeo je s kratkim pregledom povijesti bajke, kao i s uvodom u teoriju književnog prevođenja. Teoretski dio se također posvetio dosadašnjim istraživanjima o reprezentaciji žena u bajkama. Istraživanja su pokazala da je u prijevodima bilo značajnih izmjena koje su podupirale ideal doba u kojem su ti prijevodi nastali. To je bio poticaj da se u ovom diplomskom radu provode analiza prijevoda bajke *Snjeguljica*, kako bi se takve tvrdnje testirale. Nakon toga uslijedio je prijevod kratke priče *Snow, Glass, Apples* Neila Gaimana i analiza poteškoća i izazova prevođenja takve priče.

Ključne riječi: književno prevođenje, bajka, Snjeguljica, Neil Gaiman, kratka priča, rodne uloge